

DISCARD

MODERN AMERICAN ETCHERS

ARTHUR WILLIAM HEINTZELMAN

FOREWORD
AND
CRITICAL NOTES BY
JOHN TAYLOR ARMS

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FOREWORD

PROPHECIES are always dangerous, particularly when they apply to the future standing of contemporary artists, yet it seems safe to say that the work of Arthur William Heintzelman is destined to occupy a high place in the realm of etching. Though he is but a young man, on the very threshold of his professional career, his reputation is already firmly established on both sides of the Atlantic, and examples of his art are eagerly sought for, both by private buyers and by the great national collections. His rise to eminence has been rapid indeed, but it has none the less resulted from a normal and healthy artistic growth, and no one who has followed it year by year can question the lasting quality of the foundations on which it is built. Many a man who is merely clever, or who has the wit or good fortune to stumble upon subject matter that has a popular appeal, comes rapidly to the fore in public attention, only to sink out of sight as quickly when it becomes apparent that his work lacks those enduring qualities which are so essential to all true artistic expression.

Heintzelman has not sought the quick road to success, but rather has he approached his art with all the seriousness of the student and the thinker. In these days, when craftsmanship as the masters knew it, is almost unknown, he has spent years in mastering the technical secrets of what is probably the most exacting of all the graphic media, until today he stands untrammelled by the difficulties which beset so many men who have endeavored to express their ideas before they have acquired more than a mere working vocabulary. No lover of the engraver's art can study the etchings of Heintzelman without at once realizing that here is a man who, when he undertakes a plate, knows exactly what he wishes to do, and, knowing this, is perfectly equipped to do it. Such a sure and accomplished touch as his every production vouchsafes, can only come with technical knowledge which is the fruit of long study and experiment. Nor is the beauty of the work the result simply of dexterity with the needle and acid, for the spiritual element is ever present as well, dominating each stroke, and imbuing the whole with both a strength and a grace that the hand alone cannot impart. There have been great technicians who lacked artistry, and very real artists who were deficient in technical accomplishment, but in each case something has been lacking. In Heintzelman, we find that rare and happy combination of the artist and the craftsman, the one supplying the conception, the other offering the means of expressing it in terms of beauty and lucidity.

Masters are rare, and seldom established except with the help of that perspective which time alone can give, yet we recognize in Heintzelman a man in whose oeuvre is evidenced a very high order of artistic merit, combined with a thorough knowledge of the particular medium he has chosen to make his own. Dangerous though it may be to make prophecies, the writer cannot but believe that this man is destined to go far indeed, a belief which is bound to be strengthened and enhanced by the undeniable quality of what the artist has already accomplished in his elected field.

JOHN TAYLOR ARMS

Fairfield, Connecticut

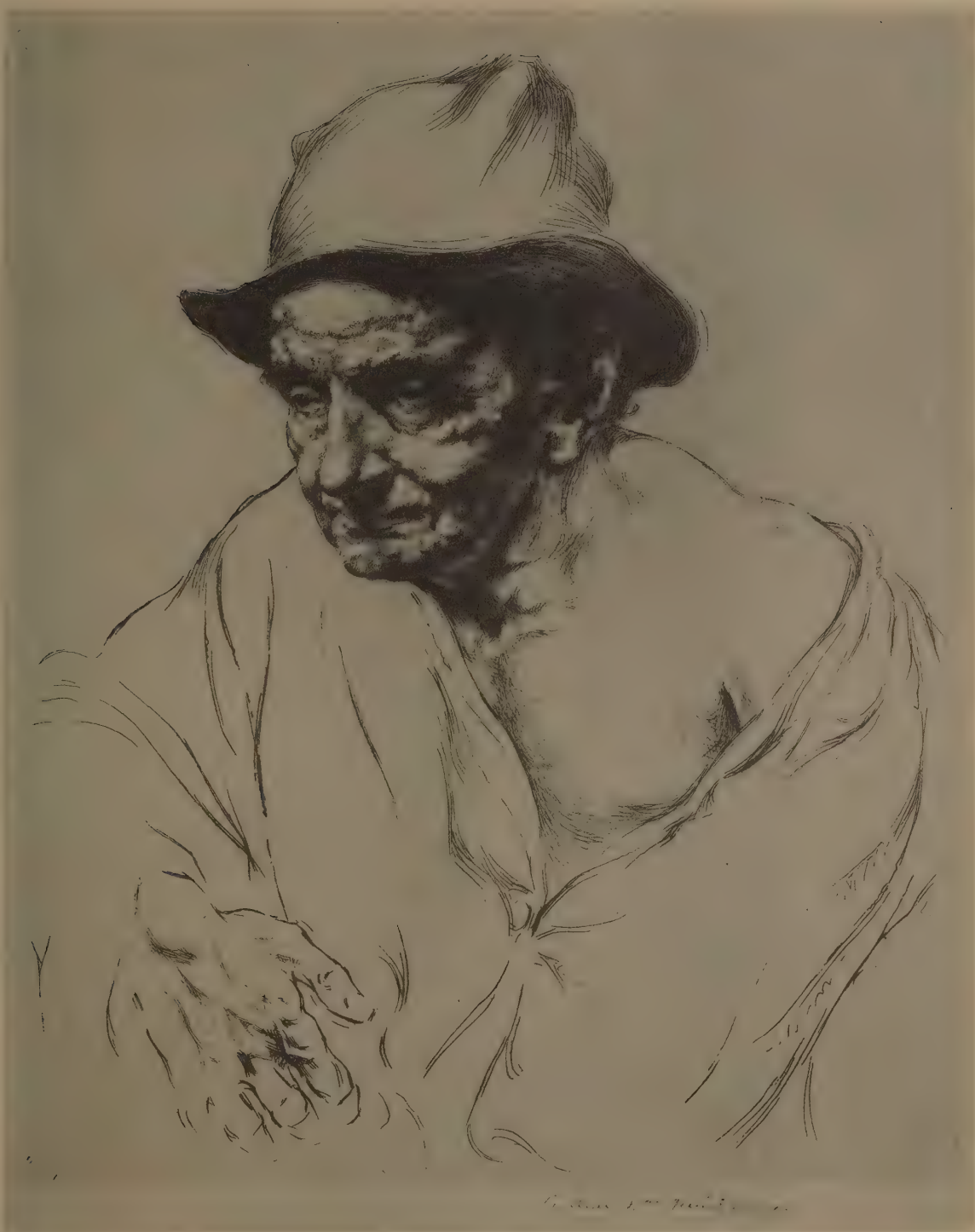
July, 1927

CHRONOLOGICAL LIST OF ETCHINGS

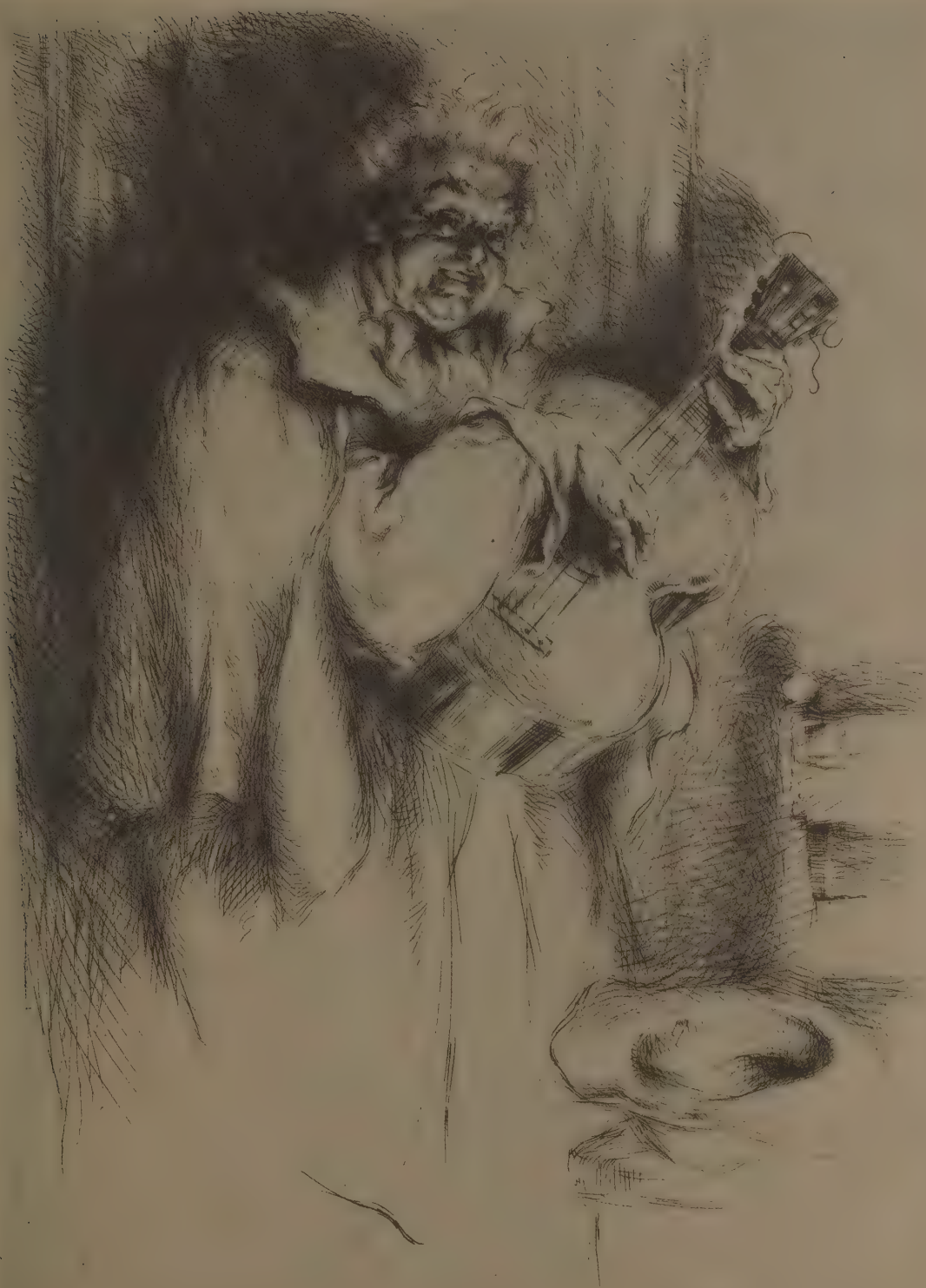
		Size in inches	Edition			Size in inches	Edition
— 1915 —				— 1920 Continued —			
1. The Rabbi		5 x 3	50	66. Cow and Young Calf	5 x 7		10
2. The Balloon Man		4 x 2½	50	67. Old Man in Italian Cap (Plate for Brooklyn Society of Etchers)	8½ x 6½		250
3. A Market Woman		4 x 2¾	50	68. The Little Gamin	2¾ x 4¾		40
4. The Crucifix		5 x 3	2	69. Plate for The Print Connoisseur	4¾ x 3¾		
— 1916 —				— 1921 —			
5. The Story Teller		5 x 3	4	70. Marchande de Café au Lait	8¾ x 8		100
6. Fenner's Pond		6 x 5	3	— 1922 —			
7. The Philosopher		6 x 5	5	71. Merci	5¼ x 6		90
8. Head Study (small)		5 x 4	3	72. Grand'mère Forain	8½ x 11¾		90
9. Mr. Tingley		9 x 7	7	73. Rolande	8½ x 11¾		100
10. Draped Head (large)		8 x 7	5	74. La Paysanne de Saint Germain	8 x 8½		90
11. Louis Welt		6½ x 4½	1	75. Freddie — "Café Lapin Agile"	5½ x 6		100
12. Baby Cranston		6½ x 4½	10	76. Little Head, No. 1	2½ x 3¼		50
— 1917 —				— 1923 —			
13. Mary Katherine		5 x 3	6	77. La Boutique d'un Antiquaire	5½ x 6¾		60
14. A Landscape		4 x 3	4	78. Edouard — Musicien Montmartrois	9¾ x 11¾		115
15. A Landscape		4 x 3	5	79. Hors de Service	3¾ x 5½		50
16. The Fur Hat		5 x 4	3	80. Une Paysanne de Cayeux — Somme	5 x 6		50
17. Winter		2½ x 4	6	81. Une Propriétaire de Cayeux — Somme	4 x 5		100
18. An Italian Woman		7 x 6	4	82. Bébé Malcolm	5 x 6¾		40
19. Draped Head (small)		4 x 3	50	83. Mother and Child	7¾ x 7¾		90
20. Abdullah		7 x 6	20	84. Little Head, No. 2	3¾ x 3¾		100
21. Knitting		5¾ x 5	25	85. Donkey Cart in Montmartre (Plate for Chicago Society of Etchers)	7½ x 9½		300
22. An Old Man Thinking		4½ x 3½	30	86. Little Head, No. 3 — Study for Merci	2½ x 2½		100
23. Sands at Russell's Island		5 x 4	60	87. La Poissonnerie	8¾ x 9¾		75
24. The Violinist		3½ x 5½	50	88. Objets d'Art	6¾ x 9½		70
25. Heads (Etched on Zinc)		3¾ x 2½	20	89. The Shawl	11¾ x 8¾		80
26. David		5½ x 4½	20	— 1924 —			
27. The Guitar Player		8 x 6½	50	90. The Poet — Bookplate for Mr. and Mrs. Armitt Brown	4 x 3½	24	before letters
— 1918 —				91. Crucifix (large)	11 x 9¾		80
28. Cranston		5 x 4	1	92. L'Ouvrier	3½ x 2¾		100
29. Dorothy		5 x 3½	22	93. Un Mendiant	2½ x 2¾		130
30. An Old Fisherman		5 x 4	3	94. Un Pêcheur de St. Valéry	3 x 2¾		130
31. The Fishing Wharf		5 x 4	4	95. Sur la Place du Marché — St. Valéry	4½ x 5½		80
32. The Launching		4½ x 6	6	96. Crucifix (small)	8½ x 5½		60
33. The Artist		5½ x 4½	50	— 1925 —			
34. The Black Hat		6 x 4½	50	97. Plate for Société Gravure en Noir (programme)	6¾ x 5¼		200
35. Leisure		7¾ x 5	50	98. Le Russe	3¾ x 2½		100
36. Contemplation		5½ x 3½	10	99. Le Simple	3½ x 2½		60
37. Nude on Rocks		8 x 5	10	100. Etudes d'un Poète	5 x 4		100
38. Head with Black Drape		5 x 4	75	101. Planche aux Cinq Croquis	4½ x 5½		70
39. A Country Blacksmith		5½ x 4½	50	102. Mater Dolorosa	7 x 4¾		80
40. Head Study		8 x 5½	60	103. Les Trois Maries	11¾ x 7½		60
41. Weighing Fish		4 x 5	25	104. Golgotha	15½ x 11		90
42. The Boat Builder		5 x 4	25	105. Café Montmartrois	10 x 13¾		100
43. The Pixie Baby		5 x 6¾	50	106. Mise au Tombeau	7½ x 10½		50
44. Portrait of an Old Woman		2¾ x 2¾	50	107. Etude d'un Artiste	3½ x 2½		70
45. A Strolling Musician of Gloucester		8 x 6	75	— 1926 —			
— 1919 —				108. Mendiant — Italien	9½ x 6¾		1
46. Medeo		8 x 6	25	109. Prélude	9½ x 10½		115
47. On the Old Magnolia Road		5 x 4	50	110. Chanteur Populaire	11 x 8		115
48. Annisquam River from Babson's Hill		8 x 6	40	111. Balayeuse	3½ x 3½		115
49. In The Twilight		6¾ x 5½	50	112. Gamin de Borgio	9 x 7½		80
50. The Sun Bath		6 x 8	75	113. Maternité	8½ x 6½		80
51. The Squall		4½ x 5½	50	114. Pierrot	8¼ x 5½		70
52. Old White Horse		5 x 4	50	115. Le Chevrier	7¾ x 9½		80
53. Cows on the Moors		4 x 5	50	116. Sculpteur de Pise	9 x 6½		100
54. High Pastures		4 x 5	50	117. Vieille Femme de Sestri Levante	9½ x 6¾		80
55. Youth and Old Age		5½ x 7¾	75	118. Tendeur de Chèvres	4¾ x 3¾		100
56. A Sultry Afternoon		8 x 5½	75	119. Paysanne Endormie	9½ x 7½		80
57. Early Morning Along the Shore		5½ x 4½	50	120. Convalescence	12 x 9¼		80
58. Old Brass		6½ x 5	50	121. Famille Suisse	9½ x 7¼		80
59. The Walrus		6½ x 5	50	122. Maria	2¾ x 2½		100
60. Three Score and Ten		10½ x 8½	100	123. Le Jeune Berger — Suisse	7 x 5		1
61. The Pilgrim		7½ x 5½	100				
62. The Rehearsal		9½ x 8	100				
63. Portrait Study of an Old Man		5¾ x 4¾	100				
— 1920 —							
64. Study of Mother and Child		8 x 9	25				
65. Gloucester Fisherman		4¾ x 2¾	20				

A Selection
from the Etchings of
ARTHUR WILLIAM HEINTZELMAN

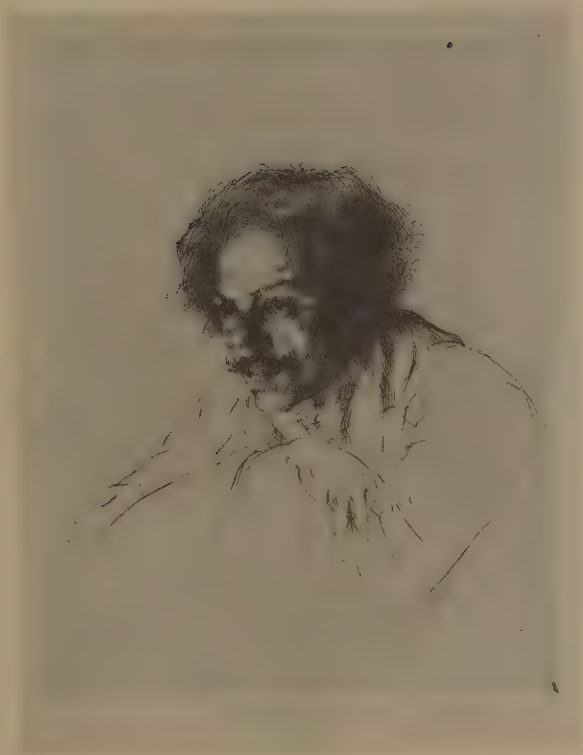
Threescore and Ten. One of the artist's earlier plates, and one of his finest. The modeling of the face is magnificent, yet none of the strength and simplicity of the expression is lost by the intricacy of the detail. The cursory but masterly suggestion of the drapery, and of the body beneath it, is entirely adequate, and assists in concentrating the interest on the features above. The design of the whole is nobly conceived and beautifully executed.



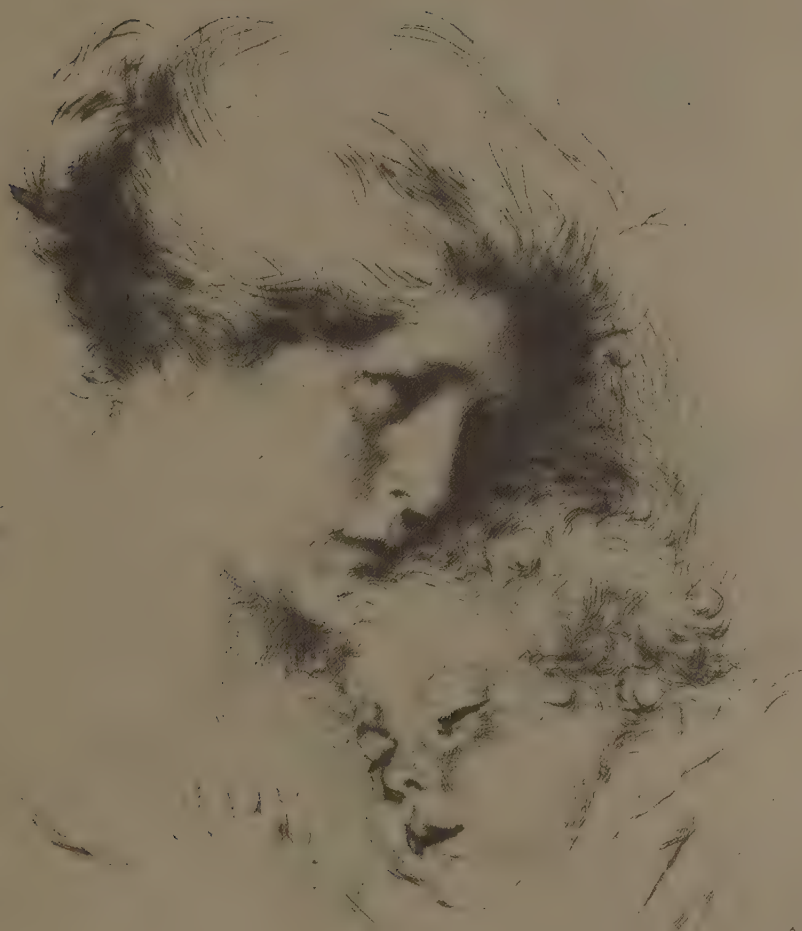
Chanteur Populaire. A recent plate, and an admirable bit of characterization. There is greater freedom in the drawing than in the earlier work, and the detail is everywhere felt, even when not actually expressed. The handling of the background is very successful, and aids materially in the illumination of the subject. Note the grace with which the hands are drawn and yet the strength they express.



The Poet. This is, in the opinion of the writer, the finest thing Heintzelman has yet done. The manner of its production was remarkable. The subject was observed by the artist one evening in a Paris café, and the drawing was made then and there on a grounded plate the latter happened to have in his pocket. In order not to attract the attention of his sitter, Heintzelman held the plate, while he drew, on his knee, under the edge of the table at which he sat. The whole work occupied little more than half an hour, and the drawing was not subsequently altered in any way, except for the addition of a few lines on the left cheek. This exemplifies, to a telling degree, the artist's perfect control of his needle, and the sureness of his drawing.



Motherhood. As full of grace and charm, as "Threescore and Ten" is of strength and power. The interplay of the lines of the composition is rhythmic and harmonious, and the drawing of the baby's head and hands is particularly beautiful. Though the artist's most distinguished work has perhaps been in the portrayal of old age, this plate goes to show that he can, when occasion demands, express the soft contours of youth with equal success.



Portrait of H. J. F. J. J. J.

Maternité. Like the preceding one, this plate is distinguished by the tenderness of the feeling which pervades it. The universal appeal of the subject-matter, and the beauty of the design, combined with the delicacy of the actual drawing, unite to achieve a most appealing result. Note how successfully the artist has woven the dark notes afforded by the hair of the mother and the baby into his picture, by means of the long flowing lines of the drapery.



Mater Dolorosa. One of the most beautiful of the Biblical subjects. The pyramidal design is very effective, though at no point too obvious. Here everything is subordinated to the face of the Saviour, and upon this Heintzelman has lavished all his art. The rich burr of the drypoint has been used very tellingly in this plate to afford a series of staccato accents which lead up everywhere to the central point of interest. It is worthy of note that all of the artist's plates of religious subjects were etched before he visited the galleries of Italy, and studied the numerous works based on similar themes which are housed therein.

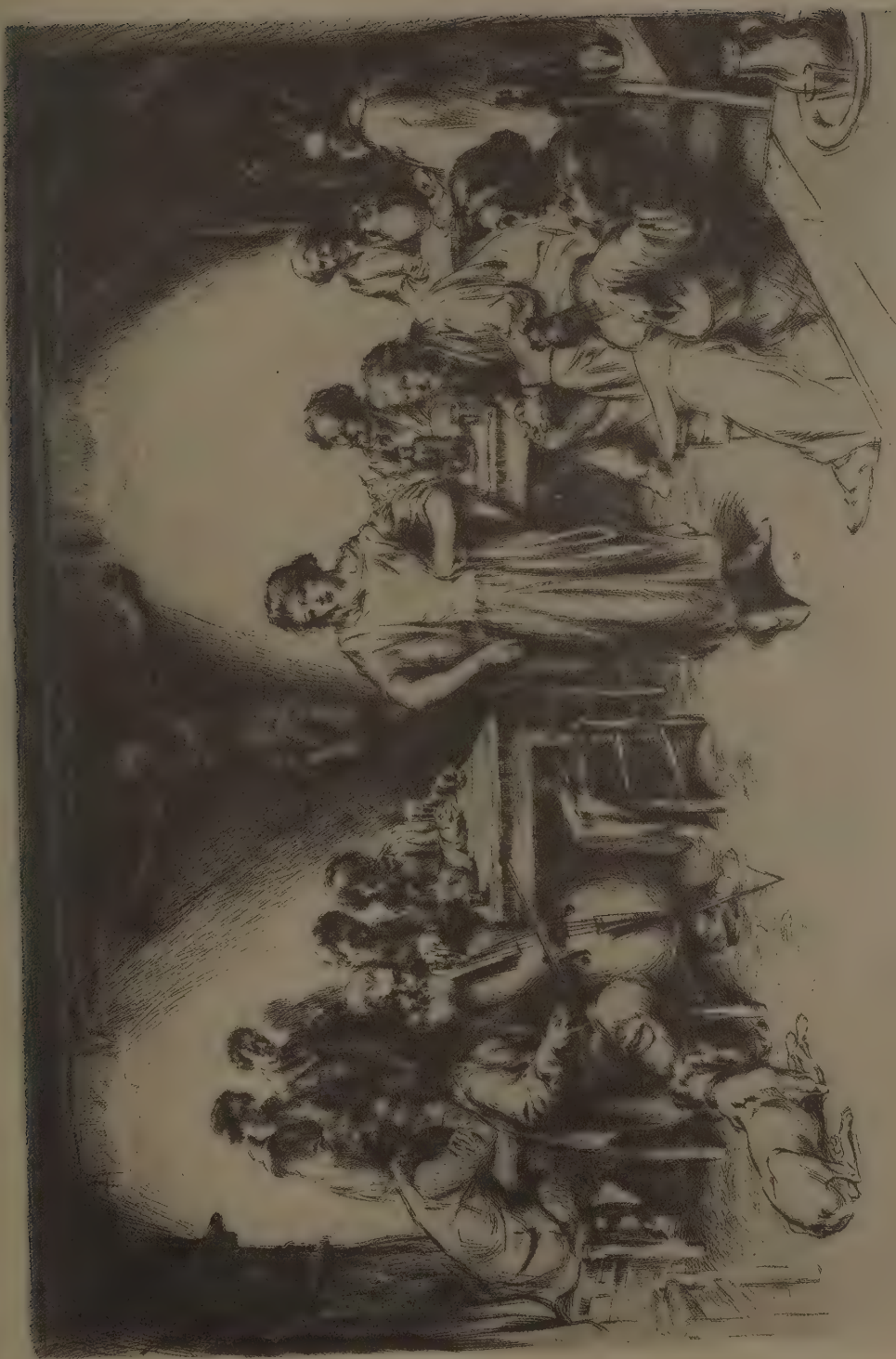


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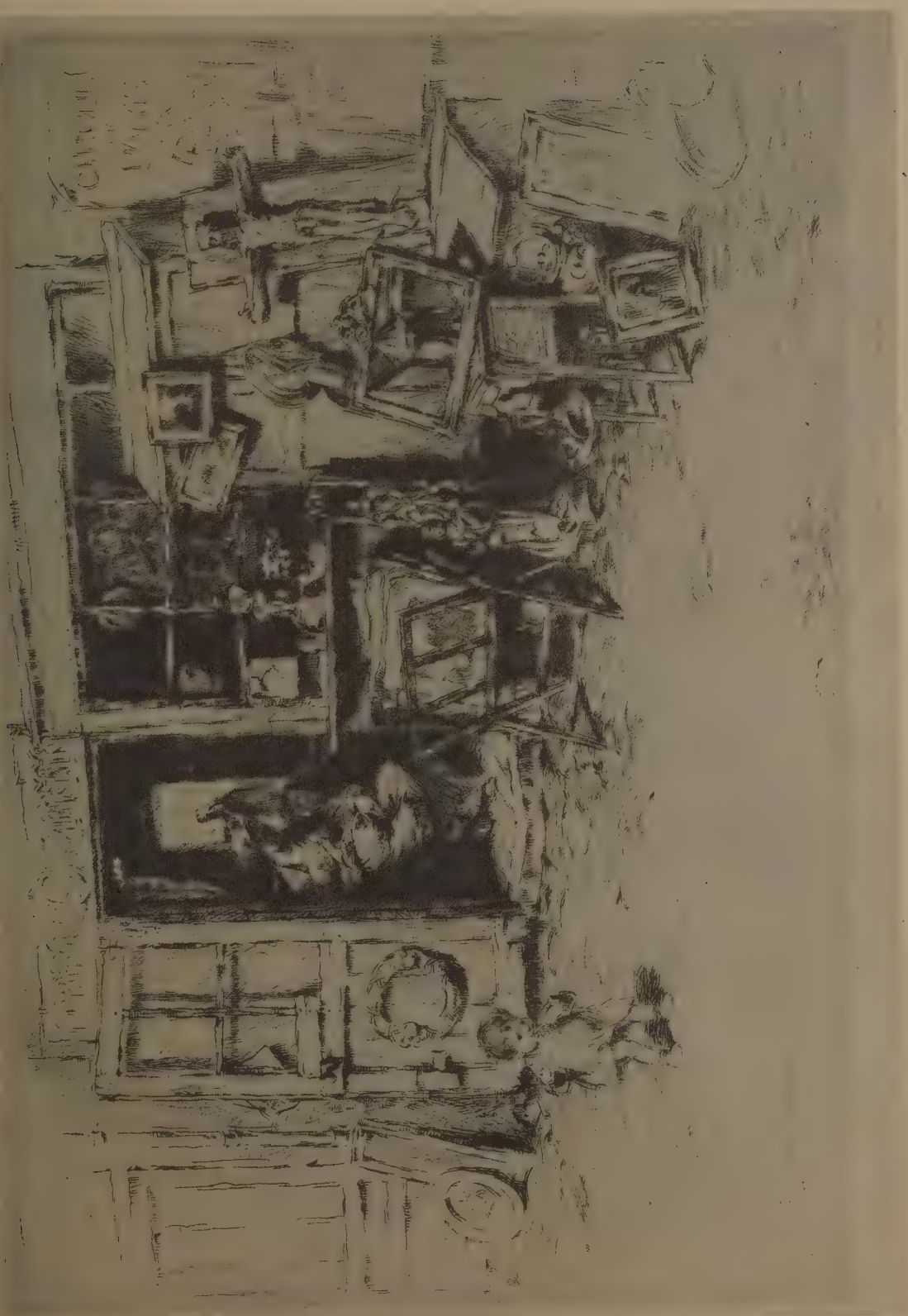
Golgotha. Whatever may be our opinion of Heintzelman's conception of the Crucifixion, it cannot be denied that it is fraught with great dignity and sincerity. In this day and generation, few artists turn to the Scriptures for their inspiration, and fewer still have chosen for a subject the most tragic and dramatic moment in human history. It would be hard to imagine anything more difficult to do, for here we see depicted the scene to the portrayal of which the greatest masters have brought, in a reverent and humble spirit, their supreme powers. That Heintzelman has succeeded in rendering the subject with dignity, is in itself a justification of the attempt. As always, his work is characterized by fine composition, and distinguished execution.



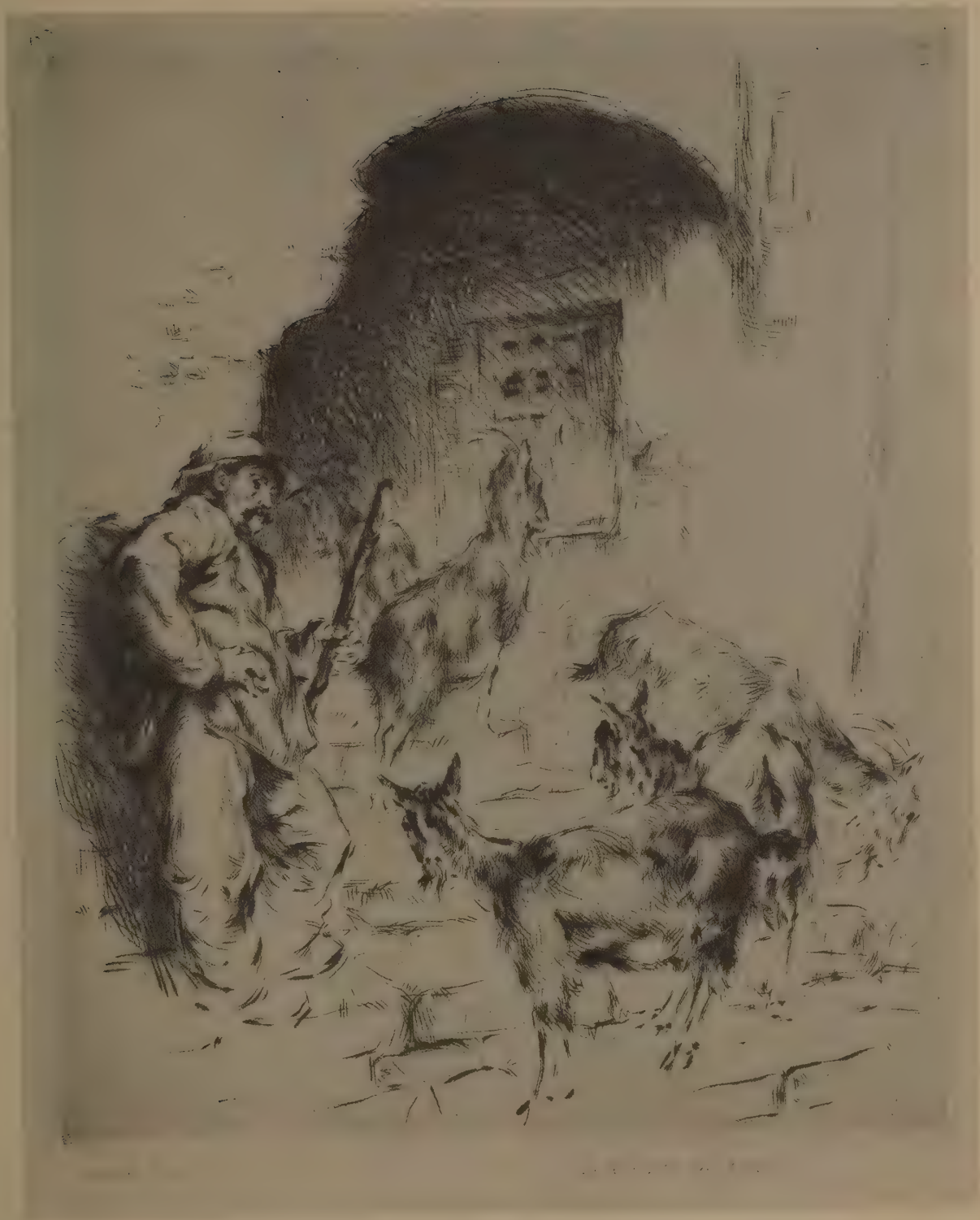
Café Montmartrois. A scene in the famous "Lapin Agile," one of the oldest of Montmartre cafés, and one whose presiding genius, "Freddie," is familiar to every art student of Paris. Heintzelman has undertaken a difficult task in this plate, and the success of his scheme of lighting is questionable. As a picture, there is a certain lack of cohesion in the elements which go to make it up, but as a study of individual portraits it is most interesting. "Freddie" himself is playing the cello, while the head to the right and in the rear of the dancing girl, is very reminiscent of the "Poet." There is never any hesitation about Heintzelman's work, and this composition, though it is perhaps not one of his best, is nevertheless rendered with a firmness and decision that preclude the possibility of any uncertainty in the artist's mind.



Objets d'Art. A plate that will be dear to all lovers of old Paris. Contrary to his usual custom, the artist has here subordinated the figure to its environment and in doing so, has proved that he can hold his own with the best of the etchers of quaint architectural fragments. Each individual bit of bric-a-brac in the heterogeneous mass that encumbers the sidewalk in front of the shop, is drawn with loving care, yet each takes its proper place in the scheme as a whole. The plate is finely balanced, and the transition from the highly finished detail in the center, to the lightly suggested objects at the edges, is subtle and satisfying.



Le Chevrier. One day while the writer was sketching in the quaint little town of Porto Maurizio on the Italian Riviera, Heintzelman came by, plate in hand, in quest of subject matter. He found it around the next corner and in an incredibly short space of time was back, "*Le Chevrier*" completed. But little work was subsequently added, and the whole breathes that spontaneity and freedom which only comes with depth of feeling and sureness of execution. The sun was hot and bright, that spring day in Italy, and the artist has filled his plate with its radiance. The pose of the goat herd and the arrangement of his charges, all leading up to the deep shadow of the arch in the background, are highly successful.



Le Gamin de Borgio. One of the artist's finest portraits of children. Italy is full of just such delightful youngsters, but this particular one, in the little village perched high on its hill overlooking the Mediterranean, was especially amenable, and furnished a perfect subject for the exercise of Heintzelman's skill. There is great freedom in the modeling of the head, and a charming simplicity of execution, yet the portraiture is impeccable. The texture of the hair and of the lightly suggested shirt is very convincing, and the body and hands are admirably felt. Here we have a maximum of expression with a minimum of means, one of the most potent secrets of the etcher's art.



Merci. In this plate is realized a typical Parisian personality, an old musician who has sung his song and played his guitar, and is now about to collect a few sous for the pleasure he has given. This is of what may roughly be defined as Heintzelman's "middle period," if the work of such a young artist can, as yet, be so divided. The drawing is less precise than in the earlier plates and yet not so free as in the Italian subjects of 1926. The textures are beautifully rendered, and the pose of the body, with its slight stoop, is graceful yet firm. Here, as everywhere in Heintzelman's work, the line is clear cut and the forms well defined, with a total absence of any undue reliance upon the printing to achieve the desired result.



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Arthur William Heintzelman


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